CELLULOID DIVERSIONS

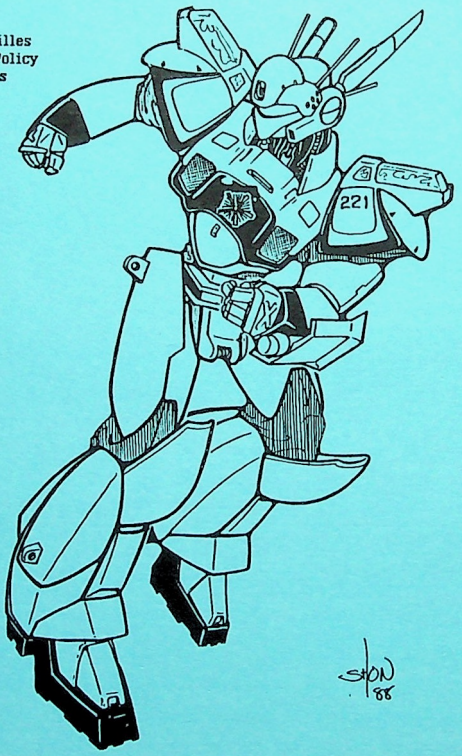
The Best Little Anime Newsletter in the West

A Monthly Publication of the Cartoon/Fantasy Organization

Volume IV Number 11
November 1988

IN THIS ISSUE:

* Rose of Versailles
* Submissions Policy
* Survey Results



WHAT IS THE CARTOON/FANTASY ORGANIZATION?

The Cartoon/Fantasy Organization (C/FO) is a world-wide non-profit educational organization dedicated to the enjoyment of animation and other forms of visual entertainment from all over the world and to increasing the understanding of different cultures through their popular entertainment. The C/FO is a membership-oriented, membership ran organization with no ties to any studio or production company. The C/FO is dedicated to:

a) providing a forum for the discussion of animation, comic, and other visual forms of entertainment from all over the world through publications, special interest groups, and local sub-units;

b) fostering communication and friendship between fans of the same, both in the United States and around the world through correspondence, local sub-units, and other activities; and

c) educating the general public through publications, presentations, and screenings.

The bylaws of Cartoon/Fantasy Organization place the organization on record against video piracy and all members are required to sign a statement that they have read and understood the paragraph of the C/FO bylaws dealing with this as a condition of membership in the organization. Membership in the C/FO ranges from $4.00 to $18.00 per year, depending on membership class (1988 dues listed). For more information on the Cartoon/Fantasy Organization, send a legal-sized Self-Addressed Stamped Envelope to the following address and request the "C/FO General Information Bulletin".

Cartoon/Fantasy Organization
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San Antonio, TX 78218-0261

PUBLICATION INFORMATION

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SUBSCRIPTION INFORMATION:
Celluloid Diversions is currently published monthly, but this publication schedule is not guaranteed. Regular, Full, and Staff members of the general C/FO will receive three issues of Celluloid Diversions each year as part of their C/FO membership package, and therefore pay a greatly reduced subscription rate. Subscription rates are as follows (North America/Outside North America):

Sub Length	MEMBER RATE*
6 issue	$12.00/$22.00
12 issue	$20.00/$40.00
Sub Length	ASSOCIATE RATE**
6 issue	$16.00/$30.00
12 issue	$28.00/$56.00
Sub Length	NON-MEMBER RATE
6 issue	$20.00/$38.00
12 issue	$36.00/$72.00

* available to Regular, Full, or Staff members of the general C/FO Only.
** available to Associate members of the general C/FO only.

Checks/Money Orders for subscriptions must be made payable to the Cartoon/Fantasy Organization and must be in US Funds drawn on a US Bank (or an international postal money order). DO NOT SEND CASH OR STAMPS. If your subscription is current (check your mailing label next to CD EXPIRES for the month and year of your last issue), you live in the U.S., and you haven't received your issue by the 20th of the month, drop the editor a line ASAP - both we and the post office make mistakes. Trades for your newsletter or fanzine can be arranged, contact the editor for more information. Please note that this publication is mailed FIRST CLASS and will be forwarded provided that you leave a forwarding address - If your newsletter is returned "Addressee Unknown" or "No Forwarding Order on File" for two months in a row, your subscription will be canceled without refund - so file forwarding orders and send the C/FO your change of addresses!

ADVERTISING RATES:
Back Cover ($50), Full Page ($30), Half Page ($15.00), Quarter Page ($8). Prepaid discounts are available: 3 months 10%, 6 months 25%, year 40%. All Advertising is subject to acceptance by the editor and/or the C/FO Board of Directors.

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Artists in this issue:

Front Cover: Shaun Howell
Back Cover: Pat Munson-Siter

Robert Chantemsin (pp 7, 27)
Lee Dunning (pp 11, 12, 13, 14, 15)
Pat Munson-Siter (p 10)
Greg Pugh (pp 4, 6)
Richard Suzuki (p 24)

SEE YOUR ARTICLES, ARTWORK, SHORT FAN FICTION, AND/OR TRANSLATIONS IN PRINT IN

CELLULOID DIVERSIONS

DON'T DELAY, SUBMIT SOMETHING TODAY!

NOVEMBER NOTES

by Randall S. Stukey

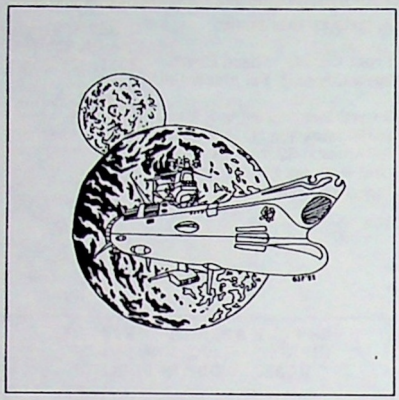
This is IS far shorter than usual. I know I have said that before, but this issue and the next issue will be limited to 24 to 28 pages to bring this publication back within its budget - we have simply been printing too many large issues without printing any smaller issues to offset them. This smaller size could be permanent is I do not start getting more ARTICLE submissions, we now have a pile of zero articles of any size - if we do not get submissions quickly, the next issue will be nothing but politics and fan fiction!

This issue finally has Lee Dunning's excellent article on Rose of Versailles and, of course, the results of the 1988 Annual Readership Survey (including a list of those who won an extra issue or a year's subscription). This issue also includes a reprint of this publication's submission guidelines, some comments on anime fandom by Tim Eldred in Anime Musings, and the return of Dave Stowell's Votoms sysnopsis after a one month absence (caused by a broken VCR).

Please read the results of the 1988 Annual Readership Survey as the results tell a lot about the desires and interests of the readership and what the members of the general C/FO want out of this club. Next issue will give some of the written likes and dislikes of the respondents in C/FO Suggestion Box.

Next month's issue will be very late as I will be spending one week in Dallas over Thanksgiving visiting friends and attending Dallas Fantasy Fair (one of the two weeks I normally spend working on the newsletter). Don't expect to see the December issue before the 15th of December (at the earliest). This will be another small issue, but it will feature a Ben Dunn (of Ninja High School fame) cover as has become traditional for our Christmas issue.

Re letters: I am getting more letters than I can possibly answer (about 2-3 a day when I have time to answer maybe 4-5 a week). If your letter does not get an answer, please understand that when the choice comes down to spending time working on this newsletter or spending the same time answering the mail, the mail is going to lose every time as one hour spent working on this newsletter serves about 200 people while one hour spend answering a letter serves only one person --- and the number of hours I have available is very limited. If you have questions on the club, try writing directly to the Board member in charge of that area or to your regional rep instead of to me (they are all a heck of a lot nicer than I am anyway).



EDITORIAL MUTTERINGS

As all C/FO members should now know (as it was announced in the last issue of New C/FO Bulletin), Celluloid Diversions and the New C/FO Bulletin are being combined into one publication. The way this will work is very simple, Celluloid Diversions will still remain the monthly publication that most of you have come to love. Three times a year (every fourth issue), however, Celluloid Diversions will be slightly larger and will have the byline "Including the New C/FO Bulletin." These three issues will be mailed to all Regular, Full, and Staff members of the C/FO as part of their membership **even if they do not subscribe to Celluloid Diversions**. Now don't panic, this will mean that everyone will get MORE, not LESS.

However, this change will mean a drastic change in the subscription price for Celluloid Diversions. Regular, Full, and Staff members of the C/FO will be paying a reduced price (as they are paying for three issues through their normal C/FO membership dues) and Associate C/FO members and non-C/FO members are going to have to pay higher subscription prices than they have been to cover the extra pages and extra postage those 3 issues will have. The new subscription rates (the higher rates to the right of the slash are the rates for OUTSIDE of North America), EFFECTIVE IMMEDIATELY, are as follows:

For Regular, Full, and Staff C/FO members:
6 issues --- $12.00 / $22.00
12 issues --- $20.00 / $40.00

For Associate C/FO members:
6 issues --- $16.00 / $30.00
12 issues --- $28.00 / $56.00

For non-C/FO members:
6 issues --- $20.00 / $38.00
12 issues --- $36.00 / $72.00

This rate schedule is different from the one in the last issue of New C/FO Bulletin because two errors were made in the schedule printed therein:

a) Associate members were over changed

b) the $2 surcharge for the shorter 6 issue subscriptions was forgotten again.

Associate members please note that it would cost you the same to subscribe for one year and be an associate member as it would to subscribe for one year and be a regular member (because the benefits are identical) - so you might as well become a regular member if you are going to subscribe to Celluloid Diversions for a full year.

The only drawback of this new method of operation is that we will no longer be able to offer people who are members of just C/FO-San Antonio (and not the general C/FO) the same rates that general C/FO members pay. While we are sorry about this, this is really the final step in making C/FO-San Antonio a normal local group again. With the completion of the 1988 re-organization, there is absolutely no reason for C/FO-San Antonio to attempt to do the general C/FO's job. C/FO-San Antonio has been slowly turning over its "national club" functions to the general C/FO and shrinking back down to the size and functions of a "local" chapter. With this issue we are beginning the process of turning over this publication completely to the general C/FO and next year we will probably begin turning our tape dubbing operation over to the general C/FO. Don't worry, the same people will still be doing the same things - just the names will change.

I cannot suggest too strongly that those of you who are only members of C/FO-San Antonio and not the general C/FO, join the general C/FO. To be blunt (and upset some of the people who oppose what we've done), the general C/FO has been re-organized around the proven lines that C/FO-San Antonio was using when we were acting as a "national organization" in 1986 and 1987 - if you liked the way C/FO-San Antonio was doing things when we had over 200 members, you'll like the way the general C/FO does things now. So join already!

Ranting, Raving Randall
Editor (Chief Protector Against Silliness)

SUBMISSIONS POLICY FOR CELLULOID DIVERSIONS

It has been quite a while since we ran our submission guidelines and printing them again is probably long overdue. Please read them and then submit something!

General Editorial Policy:

Celluloid Diversions is fanzine, it is not (and will be try to be) a professional publication. It is edited by fen, written by fen, and illustrated by fen. Fen just like you. So please submit something, we will print the best of what we get! While perfection is definitely NOT required, a reasonable level of competence in writing or drawing is expected.

The editorial staff will try to print articles on series and features that are of most interest to membership, HOWEVER, WE CAN ONLY PRINT WHAT WE GET! If the membership wants to see articles on Zeta Gundam, Urusei Yatsura, and Macross, but no one writes any articles on those series, we cannot print them (no matter how many letters of complaint we get). If the only articles we get are on Smurfs, Pound Puppies, and Thundercats, then those will get printed, regardless of their relative low popularity among C/FO members! AGAIN, WE CAN ONLY PRINT WHAT GETS SUBMITTED, so if you do not like the articles we print, get off your duff and write something for us!!

General Rules:

1) Please send only photocopies of your submission! There are two reasons for this.

a) we hold submissions until we can use them, even if you send an SASE for the material's return, chances are about 99% that we will forget about it by the time we use the material.

b) the post office has a great record at losing items - especially items like original drawings which cannot be replaced.

2) First consideration for publication of quality submissions will go to C/FO members. However, we can only publish what we get --- if not enough C/FO members contribute, we'll print anything from anyone (who is not a video pirate). We're not proud, we're desperate.

3) Be sure your name and address are on the back of all artwork and at the top of each page of an article.

4) We will be happy to consider submissions that have previously appeared in other fanzines or apas!

5) The copyright to all articles and artwork is returned to the author or artist upon publication, however, the C/FO reserves the right to reprint your art or article if the entire issue in which it appears is reprinted, to allow other non-profit groups to reprint your material so long as proper credit is given, and the right to photocopy your work for members requesting copies from the C/FO Archives.

6) Neither the C/FO nor the editors take responsibility for any submissions, for your own protection, please submit photocopies, not your originals! (I cannot repeat this enough.)

Articles:

1) On major articles (over 10 double-spaced typewritten pages), please inquire BEFORE submission so that the editors can work out format and final length with the author. (We'd like to work with the author instead of having to make radical cuts - and so we can plan when it will be used and who has to type it!)

2) We are looking for informative articles, preferably on current or recent series, manga, or features/OVAs.

3) If you want to arrange for your own artwork to accompany your article, that's fine with us. Just have your artist follow the rules for artwork submissions below and submit the artwork together with your article.

4) If you want to handle the complete pre-production work on your article (i.e. you format it and place the artwork and such), that's fantastic. But you have to leave a full 3/4 inch margin top and bottom for our page borders and a full 1/2 inch margin left and right.

5) Please exactly and completely identify the source of ALL non-original material used in your article. If you cannot identify the exact source of a quote or an illo from a Japanese anime magazines, we can't use it.

6) Although this is a fanzine, not an English assignment, please try to follow the rules of English grammar --- if you do not, the editors will correct your grammar, but since we only know what we think you meant to say, not what you really meant to say, the end result may not be exactly what you meant to say. In particular, remember when you write a synopsis, WRITE IT IN PRESENT TENSE (as if it were happening at the very moment you are writing it down) not in past tense.

7) Please type or NEATLY print your articles. PLEASE double space and try to leave 1 inch margins all around the page, it will make the job of the editor and the typist much easier.

Translations:

1) We welcome translations from Japanese anime publications provided that you completely and fully credit your source.

Fan Fiction:

1) Fan Fiction seems to be finally becoming more popular among C/FO members. Fiction based on popular series (among C/FO members) is more likely to be used. Shorter works that can be completed in one or two issues are far more likely to be used than longer ones.

2) In general, follow the rules for submitting articles above.

Artwork:

1) Spot illustrations need to be black and white and reducible (by photocopy - we do not have access to a stat camera). Generally spot illos end up being 3 inches square or smaller, so try to keep your originals under 4.5 inches square --- especially if they contain large patches of black (which do not photocopy well).

2) Full page and potential cover illustrations need to be black and white and no larger than 10 inches (high) by 7 inches (wide).

3) Please sign your work close to the drawing and large enough to be read after reduction. Place your name AND the name(s) of the character(s) and the name of the series or feature they are from on the back of the illo.

3) DO NOT SEND ORIGINALS, send good, clear photocopies!

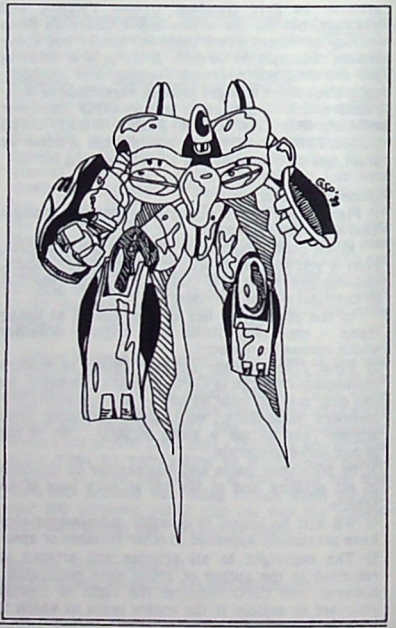
4) Front cover art is almost always solicited by the editor, but unsolicited submissions are welcome. Unless prior approval is granted, cover art should be just that, art to be reduced and placed in the box on the standard CD cover! If you want to do something special (like Steve Krueger's November 1988 cover), please discuss it with the editor first.

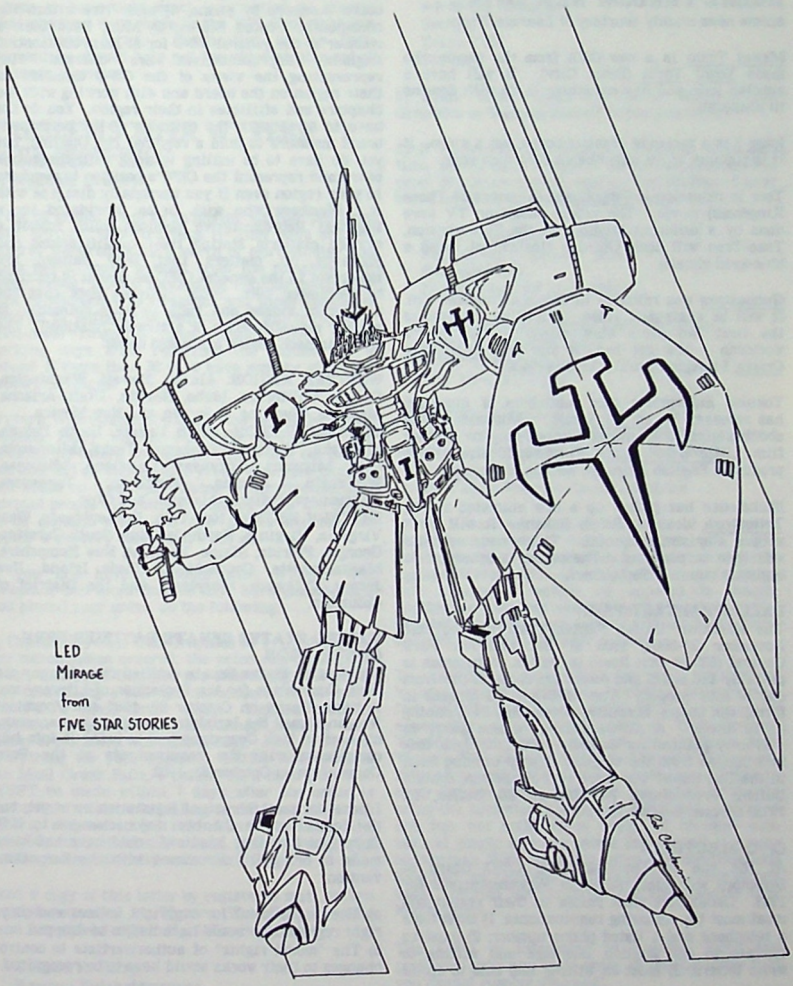
Letters To The Editor:

1) Letters should be typewritten, concise, and include CONSTRUCTIVE comment. Letters of praise will be read and enjoyed but will seldom be printed. Letters of disdain will be printed if the points are valid. Rude and overly-sarcastic letters, however, will simply be trashed. Comments deemed offensive to, or unnecessarily harsh on authors, artists, and (especially) translators will likewise be trashed (or have such comments edited completely out); our authors, artists, and translators are generally amateurs and are not being paid for their work. If you feel that their work is not good enough, you should write, draw, or translate something yourself and submit it, not simply complain because the work of others does not meet your standards --- as I have said many times this is an amateur publication.

2) If you feel that you must correct an error of fact, please do so politely and without belittling the efforts of the original author (by commenting on his education or the fact that he is not Japanese or...). If you believe you have discovered a translation error, we will listen to your views and try to work out something mutually satisfactory to both you and the original translator, translation is, after all, an IMPRECISE art. However, all complaints that a given transliteration is wrong will be ignored. We refuse to get involved in such silly arguments as whether the name of one of GUNDAM's major characters should be transliterated as 'Char', 'Shah', or even as 'Shaa' --- such inane discussions (such discussions are inane because there simply is no one correct way to transliterate things) have hurt too many feelings in anime fandom over the years!

Thanks for reading these guidelines (no, we will NOT automatically reject anything that doesn't follow them, but submissions that do not follow these guidelines will be far less likely to be printed), now you can go on and enjoy the rest of this issue! But you writers and artists, please don't forget to send us something!





LED
MIRAGE
from
FIVE STAR STORIES

ANIME FANDOM NEWSWIRE

anime news mainly courtesy of Laurine White

Makai Toshi is a new OVA from the people who made Yoshi Toshi (Beast City). It will have a similar look and has something to do with demons in Shinjuku.

Iczer 3 is a series of cassette books, not a video. If it is popular, there might be an OVA next year.

Toei is releasing a Sangokushi (Romance of Three Kingdoms) movie. The videos shown on TV were done by a different studio. In the Toei version, Tsao-Tsao will look Chinese (instead of being a blue-eyed blonde).

Gunbusters was released in Japan on October 7th. It will be a six-part video. [Subtitled versions of the first two parts were shown at this year's worldcon - it's not bad, if you like Bubblegum Crisis, I imagine you'll like this—RSS]

Tokuma Enterprises (the publishers of Animage) has released Tonari no Totoro, a Miyazaki movie about a giant cat, and is now working on another film, Little Witch Kiki. They would also like to produce a English language version of Animage.

Nickeloden has picked up a new animated series, Tattertown, done by Ralph Bakshi. It will start with a Christmas special. Thirty-nine episodes will then be produced. The series is scheduled to begin its run next September.

DALLAS FANTASY FAIR

The November Dallas Fantasy Fair will be held November 24-26th, 1988 at the Marriott Park Central (635 at Coit Road) in Dallas. Admission is probably $20 to $25 and rooms are only $39 (for from one to four people). The C/FO will be present in force, the entire Executive Committee is planning to be there. A C/FOsponsored anime party is currently planned for Saturday afternoon (yes, this is a change from the original Friday evening date) in the Con Suite! For more info on the con, contact Bulldog Productions, P.O. Box 820488, Dallas, TX 75382 (Phone: 214-349-3367).

C/FO ELECTIONS

At the end of December, the C/FO Board of Directors will elect Regional Representatives for 1989. Candidates must reside in their region and must meet the following requirements: 1) must have a telephone and a listed phone number; 2) must be literate in the English language and willing to write letters; 3) must be willing and able to spend the necessary monies to stay in touch with other board members by phone; 4) must live within the continental United States; 5) Must have been a member of the general C/FO for at least six months. Regional Representatives are charged with representing the views of the C/FO members in their region on the board and with working with the chapters and affiliates in their region. You do not have to agree with the opinions of the permanent board members to hold a regional rep position, but you do have to be willing to work with the entire board and represent the C/FO's position to members in your region even if you personally disagree with it. Members who wish to be considered for a Regional Representative position must submit a written platform stating their qualifications and positions on matters that they believe are important to the general C/FO so that it is received by December 20th, 1988. (Please note that the number of videos and such in your collection is neither a qualification or a disqualification!) The states in each region are listed below:

WESTERN REGION: Alaska, Hawaii, Washington, Oregon, California, Idaho, Nevada, Utah, Arizona, Montana, Wyoming, Colorado, and New Mexico.
CENTRAL REGION: North Dakota, South Dakota, Nebraska, Kansas, Oklahoma, Texas, Minnesota, Iowa, Missouri, Arkansas, Louisiana, Michigan, Wisconsin, Illinois, Kentucky, Tennessee, Mississippi, Indiana, Alabama, and Ohio.
EASTERN REGION: New York, Pennsylvania, West Virginia, Virginia, North Carolina, South Carolina, Georgia, Florida, Maine, Vermont, New Hampshire, Massachusetts, Connecticut, Rhode Island, New Jersey, Delaware, Maryland, and the District of Columbia.

UNITED STATES SENATE RATIFIES BERN CONVENTION

The United States Senate ratified the 102 year old Bern Convention for the Protection of Literary and Artistic Works on October 20, 1988 and President Reagan signed the legislation making the necessary changes to U.S. Copyright Law to bring it into full compliance with the requirements of the Bern Convention on October 31, 1988.

I have not seen the actual legislation as of yet, but the following are the two major changes to U.S. Copyright Law that I believe would have had to be made to bring it into accord with the Bern Convention:

a) The requirement for copyright notices and copyright registration would have had to be dropped.
b) The "moral rights" of authors/artists to control changes to their works would have to be recognized.

I hope to have more exact information on exactly what changes were made to the 1976 Copyright law in a future issue. Ratification of the Bern Convention should help put the video pirates out of business, however!

PROBLEMS WITH WYVERN WEB GRAPHICS

by Randall Stukey

A lot of people seem to be having similar problems with Wyvern Web Graphics --- they have ordered several hundred dollars worth of merchandise and have never heard a word from the company. In many cases, letters requesting refunds have been sent to Wyvern Web Graphics and these have been ignored in defiance of federal law which requires mail-order firms to issue refunds within seven working days after receiving the request for a refund if more than 30 days have gone by since the order was placed.

Wyvern Web Graphics was started by C/FO member Vaunda Perry who is currently in Japan. She assured me before she left for Japan that the people she had left in charge of Wyvern Web were capable and would do a good job. Based on her statements, I advised people to continue ordering from WWG and to be patient while the new people learned the ropes. I am very sorry that I did so.

If you are having trouble with Wyvern Web Graphics and more than 30 days have passed since you placed your order, do the following:

1) Contact Wyvern Web Graphics in writing, stating the merchandise ordered, the price and date of the order, and state that you are cancelling your order and demanding a full and immediate refund under the FTC's Mail Order Rule. Include proof of payment (copy of cancelled check,showing both sides, credit card statement, etc.). Keep a copy of everything for your records. NOTE: According to the Mail Order Rule, a refund on a cash purchase MUST be made within 7 days after the order is cancelled (within one billing cycle for credit card orders) and an actual refund must be made, the company cannot simply issue you a credit slip unless you specifically authorize this!

Send a copy of this letter by registered mail, return receipt requested to Wyvern Web Graphics and send a complete copy to the following address:

Vaunda K. Perry
Karumu Futakotamagawa
4-2-21-301 Kamata
Setagaya-ku
Tokyo T157
JAPAN

2) Allow three weeks for either Wyvern Web Graphics or Vaunda herself to pay you back.

3) If have still not received a refund after this time, please send t copy of all correspondence and proof of payment along with an explanation of what has transpired to the following organizations:

Cartoon/Fantasy Organization
Mail Order Complaint Dept.
P.O. Box 18261
San Antonio, TX 78218-0261

The Direct Mail Marketing Association
Mail Order Action Line
6 East 43rd Street
New York, NY 10017

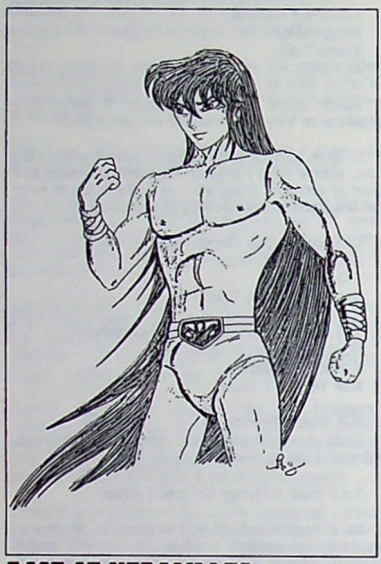
U.S. Postal Service
(Call your postmaster and ask for the name and address of the appropriate postal inspector.)

Your state Attorney General's office

4) As a last resort, if you are one of the many people owned several hundred dollars, you might want to engage an attorney and file a lawsuit against Wyvern Web Graphics. I strongly suggest this course of action as opposed to simply swallowing your loss and letting the company get by with taking your money and not giving you want you ordered. Stand up for your rights!

To some of you, these steps may seem harsh steps to take against a company owed by a fellow anime fan, but simply being an anime fan is no excuse to apparently cheat people out of their money. Vaunda Perry has known of the problems with Wyvern Web Graphics for months and has simply refused to deal with them. I wrote her a letter in early October giving her until the end of October to bring the company in line with FEDERAL LAW and she has not bothered to reply. I checked with several people who are owned large sums of money by Wyvern Web Graphics after the deadline and they had not received a single penny of their money back, nor had they received the merchandise they had ordered.

The C/FO is interested in hearing about any problems with any mail-order anime company that you cannot resolve yourself!



ROSE OF VERSAILLES: AN INTRODUCTION

by Lee Dunning

Introduction

The Rose of Versailles, like so much Japanese animation, got its start in the world of manga. In many ways it was typical shojo manga with its ultra pretty people, masses of hair, flowers and eight foot long legs. But Rose of Versailles differed in that its creator, Riyoko Ikeda, incorporated historical facts within her story. Its popularity was such that it was turned into a 40 episode series in 1979.

Basically, Rose of Versailles centers around the lives and loves of Marie Antoinette, Count Axel Von Ferson, Oscar Francois de Jarjayes, and servant/friend Andre. It covers the time from Marie's initial engagement to Louis the 16th, and ends tragically after all of the key players die in his or her own horrible fashion. Marie, of course, gets her head cut off, Ferson is killed by a mob with stones, and Oscar and Andre die in battle.

It's a fascinating series full of nasty folks ready to take advantage of the queen's naivety, or exploit the poor of France. We can see the French Revolution develop and watch the main characters change and grow based on their life experiences. There is adventure and intrigue galore. And of course, there is romance and love triangles (squares? octagons?) for folks needing a break from watching giant robots get torn apart, or Seiya getting his lights punched out. It has all of the elements of a great story, and though it was initially aimed at young girls, there are plenty of story angles to be of interest to a wide variety of folks.

Characters

Marie Antoinette: The daughter of Queen Maria Theresa of Austria. She was married to the French Crown Prince at the age of fourteen. She is not Queen of France, and not in love with the king. Instead she is in love with Count Ferson from Sweden.

Louis the 16th: King of France and Marie Antoinette's husband. He is not very intelligent, and is impotent, therefore unable to interest his wife either intellectually or physically.

Count Hans Axel von Ferson of Sweden: Nobleman who has come to France to study. He becomes strongly attracted to Marie, and though neither is good for the other, they cannot seem to stay apart.

Oscar Francois de Jarjayes: The daughter of General Jarjayes. She was raised by her father to succeed him. She is a colonel at the queen's palace, and takes her job to protect the queen very seriously.

Andre: The grandson of Oscar's nanny. He serves Oscar faithfully as both friend and servant. He wishes that Oscar would realize how much he loves her.

Countess Polignac: Her former name was Martine Gabriele de Polignac. She has wriggled her way into court life by becoming the queen's favorite. She constantly seeks to improve her purse at the queen's expense. Colonel Oscar is aware of the Countess' scheming and thwarts her every chance she can. In retaliation, the Countess has been trying to have Oscar murdered.

Rosalie Lamorliere: Raised by a maid in Paris. She saw her mother run over by an aristocratic woman's coach, who rode off laughing. Seeking revenge, she mistook the Jarjaye's estate for the palace and was caught by Oscar. Oscar agrees to help Rosalie find her mother's murderer. Everyone is shocked when

it turns out that Countess Polignac was the woman in the coach and that she is Rosalie's natural mother.

Charlotte Polignac: The eleven year old daughter of Countess Polignac. She is very sweet and vulnerable. She is unaware that Rosalie is her sister.

Jeanne Valois: Older sister to Rosalie. She too was raised by the maid in Paris. However, she abandoned Rosalie and their ailing mother to pursue the chance at court life. She's as scheming as Rosalie is sweet.

Nicholas de Lamotte: Jeanne's lover. His spine isn't as strong as Jeanne's, but he too wants to gain power at court. He basically does whatever Jeanne tells him to do.

Archbishop Rohan: A disgusting little man who is in love with Marie Antoinette. He turns to Jeanne Valois for help in gaining the affections of the queen.

Summaries of Episodes 16-21

EPISODE #16

Rosalie

Training for Rosalie begins. She tries hard, but of course her fencing ability is far from good. Oscar encourages her to fight, telling her that she will never be able to avenge her mother if she does not master the art of swordplay. Rosalie redoubles her efforts, only to get her sword stuck in a tree and then to fall into a fountain.

Oscar helps a discouraged Rosalie out of the water. Rosalie complains that Oscar is only making sport of her. Oscar scoops up the bedraggled girl tells her that she is wrong, that she is trying to help, to train her.

Later Oscar and Andre ride together and discuss Rosalie. Andre asks about the training and whether it is wise to encourage the child to seek revenge against an aristocrat. Oscar says she is just stalling for time in the hopes of showing Rosalie that vengeance is not the answer to her problems.

Meanwhile, Rosalie knocks at Oscar's room and enters when she receives no answer. She's come to deliver some clean shirts. But then she spies Oscar's uniform hung on a clothing dummy. She holds the dummy close and begins to fantasize about the colonel. She knows that such a relationship is impossible, but her reasoning on this is that they are of different stations in life. In her young mind, she has difficulty remembering that Oscar is female.

Oscar returns from her ride and catches Rosalie in her room. She asks her what she is doing there, and Rosalie, embarrassed tries to flee. But Oscar demands an answer and Rosalie tells her that she was putting a shirt away and asks to be forgiven for loitering. Oscar isn't overly concerned about the intrusion. She does tell Rosalie that she will be taking her to a ball put on by a leading aristocratic lady. Outwardly Rosalie is thrilled, but inside her excitement is due to the fact that she hopes to find the woman who killed her mother.

Cut to Jeanne Valois and Nicholas de Lamotte. As usual, Jeanne is plotting, and Nicholas is worrying. They plan to attend the ball also, but Jeanne has a stunt in mind that will allow them to pay off their debts and enter Paris society.

At the ball, all of the ladies are thrilled to see Oscar, and they are curious about the girl on Oscar's arm. They've never seen the colonel attend a party with anyone other than the queen. Andre picks up on the jealous vibes of the ladies and he and Oscar chuckle about it.

The atmosphere becomes even more hostile as Oscar introduces Rosalie as a distant cousin. A riot almost breaks out when the colonel takes Rosalie's hand. Rosalie actually begins fearing for her safety as she notices the glares and nashing of teeth.

But then Rosalie notices a very beautiful young girl. Oscar explains that the girl's name is Charlotte and she is the young daughter of Countess Polignac. Rosalie is awed by Charlotte and pays more attention to her than she does Andre, who she is dancing with.

The festivities are interrupted when a servant rushes in and tells the mistress of the house that a lady has fainted in the antechamber. Lady Elizabeth excuses herself and enters the antechamber to find Jeanne Valois "unconscious"

upon the divan and Nicholas de Lamotte nearly in tears. He tells Lady Elizabeth that he is a poor captain in the Queen's Guard and that on his salary he cannot support his ailing wife. Lady Elizabeth is kind, but is missing a few grey cells, and accepts this obvious fabrication as truth. She tells Nicholas that she will see to getting his pay raised and to gathering money from the ladies at the ball.

Nicholas showers her with gratitude, probably just thankful that his overacting wasn't detected. Jeanne chuckles, quite pleased that her scheme has gone without a hitch.

In the main ballroom, Rosalie is the center of attention. It would seem that the others are dying to know about her "relationship" with Oscar. Then Charlotte butts in and begins her own line of questioning. She tells Rosalie that she is not refined and dignified enough to be an aristocrat. She asks Rosalie what her real name is and demands that Rosalie admit that she is a peasant.

Rosalie is horrified at Charlotte's words and lashes back by hitting Charlotte with her fan. Once again she relives the horror of her foster mother's death, and recalls her final words. Tears pouring down her face, Rosalie denies being a commoner and tells Charlotte that her mother was an aristocrat named Martine Gabriele. Then she flees the room.

Jeanne and Nicholas are just taking their leave when Rosalie nearly plows into them. The sisters recognize one another. Rosalie is overjoyed to see her sister, but Jeanne acts as if she does not know Rosalie. She begins to take her leave with Nicholas, but Rosalie pulls Jeanne away and asks her why she left home. She tells Jeanne that their mother is dead.

Jeanne remains closed from her sister, and walks away with a very confused Nicholas. Though Jeanne is emotionless on the outside, on the inside she is in turmoil, full of mixed memories of her earlier life and the woman who raised her. But Rosalie cannot see any of this and is filled with a great sadness.

The following day Rosalie brushes Oscar's hair just before the colonel goes to meet with the queen. Once again Oscar and Countess Polignac lock horns, and the countess loses yet another battle of wills. Apparently the queen has finally decided to heed Oscar's advice, and is going to stop her illegal gambling habit. This doesn't sit well with the countess - she's been making a lot of her money off of the queen through gambling. She really must do something about Oscar's meddling!

Rosalie practices her fencing with Andre. She seems to be improving, although Andre proves that she still has a lot to learn. But Rosalie does not become discouraged, and imagines that she is fighting the woman from the coach. En-garde, Andre!

EPISODE #17

Rosalie is gathering roses. She pricks her finger, drawing blood. With the blood come painful memories of the death of her mother. A finely dressed vision of herself chastises her for enjoying her new life and forgetting about her mother and the noblewoman responsible for her death.

Oscar and Andre pass by discussing the Countess Polignac who has become the queen's favorite. Rosalie eavesdrops, not so much because of the topic, but because she admires Oscar.

Later, Oscar and Rosalie complete a class lesson and Oscar compliments her young ward on her quick learning. Rosalie finally gathers enough courage to tell Oscar that the name of her natural mother was Martine Gabriele, and that she is sure that she was an aristocrat. Oscar is shocked, and Rosalie says that it was difficult for her to believe also. Yet as her foster mother lay dying, this had been her final message to Rosalie. Oscar pledges to Rosalie that she will see that Martine Gabriele is found.

In practically the same breath Oscar tells her that she will now be able to meet the queen. Rosalie's response is less than enthusiastic. Her only vision of the queen is of a rich, pampered woman who lives extravagantly while the poor of France wither and die. But she is contrite about her accusations, and finally agrees to go to court.

At that evening's party, Countess Polignac arrives with her young daughter in tow. The countess firmly believes Charlotte to be the belle of Versailles. But Charlotte is more concerned about Rosalie whom she is sure is not an aristocrat.

Charlotte and the countess are forgotten as Oscar

arrives with Rosalie as her escort. Charlotte is distressed that no one is paying attention to her, and she is surprised at how refined Rosalie has become.

The announcement finally comes that the king and the queen have arrived. The queen, instead of greeting her favorite, first goes to Oscar and is introduced to Rosalie. This gravely insults the countess.

The queen is quite gracious and all of Rosalie's preconceived notions are torn away. She loses her composure in the presence of the lovely queen and is barely able to speak to Marie.

Countess Polignac grows tired of being ignored and swishes over with Charlotte. At that moment she and Rosalie see each other fully. Rosalie recognizes the countess as the aristocratic woman whose coach ran over her foster mother. The countess recognizes Rosalie from that same evening, only now she is positive that Rosalie is a commoner.

Oscar picks up on the hostility radiating from Rosalie and intervenes as the child secretly draws a knife. She tells Rosalie that if she attacks the countess her own life will be forfeit, and no justice will be served.

The countess takes the opportunity to tell the queen that Rosalie is not an aristocrat. Again Oscar intervenes. She speaks privately to the countess, telling her that Rosalie came to Versailles intent on avenging her mother's death. Did the countess really want to have to admit that she had been responsible for making Rosalie an orphan?

The countess quickly backpeddles and apologizes to the queen, saying that she has made a terrible mistake. But she swears to herself that this will not be a permanent setback. Oscar has just become too meddlesome and will have to be dealt with.

Back at the Jarjayes' estate, Rosalie is miserable. She has waited all this time to avenge her foster mother, and now she has failed. Oscar comforts her. She tells Rosalie that she must not do anything that would waste her life. She has become very fond of Rosalie and doesn't wish anything to happen to her. Rosalie finally recovers, greatly pleased that she has a new home and family.

Andre arrives with a vast load of books which list the names of aristocratic women. So the search for Rosalie's natural mother begins. By morning only Oscar is awake, continuing to search for the elusive Martine Gabriele.

Andre awakens and they discuss the futility of finding Rosalie's mother within a book. They take their hunt to the queen. There is the chance that the queen may be able to find out if any of the court ladies have had their names changed.

The duo take their leave of the queen and travel down the endless stairs of Versailles. A sprinkling of dust warns Andre that a chandelier is about to fall and squash Oscar. He barely reacts in time, pushing Oscar out of the way, and they both take an impressive tumble down the stairs.

All the court is aghast that such a thing could happen. All except the Countess de Polignac that is. She knows very well how such an "accident" could happen, and she's none too pleased that her murder attempt failed. Oscar too understands what has happened and the two glare meaningfully at one another.

That night Oscar receives a surprising summons to Versailles. Despite Rosalie's fears, the three, Oscar, Andre, and Rosalie, begin their trip to Versailles in the coach sent to pick them up.

Part way to Versailles the coach stops and the driver runs off into the woods. A group of "bandits" approach the coach and Oscar takes one out by kicking the coach's door into him. A swordfight ensues, Oscar and Andre versus the scum. Andre is fighting two men, while Oscar takes out one and engages another. Yet another creep threatens Rosalie and Rosalie's scream catches Oscar's attention. She finishes off her foe and throws her sword like a dagger into the attacker's back. Unfortunately, this move leaves Oscar wide open and she gets stabbed in the back. She collapses just as Count Person arrives on the scene.

EPISODE #18

This episode opens with an attack on the coach in which Oscar, Rosalie, and Andre are riding. Oscar leaps out of the coach to beat off the brigands. She downs one of the men, but another sneaks

up behind her and stabs her in the back. Just as the villain is about to finish the job, Count Ferson's coach rides into the scene and the bad guys make their escape. Oscar's pain is great and she passes out in Ferson's arms.

Back at the de Jarjayes' estate, the doctor, General de Jarjayes, Ferson, Andre, and Oscar's nanny gather about Oscar's bed. Nanny is just a tad upset about Oscar's injury and lets everyone know about it. Even the general is somewhat intimidated by the handkerchief chewing Nanny, but finally manages to push her out of the room, followed by the doctor and Andre, leaving Ferson with Oscar.

Soon Oscar awakens and she thanks Ferson for her life. Rosalie enters with flowers and Ferson recognizes her as the peasant girl his coach nearly ran over when he was in Paris (I guess people didn't know to look both ways before crossing the street in those days).

At the palace, Charlotte bursts in on her mother, Countess Polignac, and accuses her of having Colonel Oscar attacked. The countess denies this and Charlotte calls her a liar. The countess tells her daughter to be silent. Tearfully, Charlotte flees.

His arm in a sling, Oscar returns to court where she is greeted by Marie Antoinette and Countess Polignac. The queen tells Oscar that she has ordered that the men who attacked her be apprehended. The countess pooh=poohs all the fuss and suggests that the attack was a simple robbery. Oscar gives her a look that could curdle milk, letting the countess know that she is aware of the wench's scheming. The countess begins to sweat, but since Oscar has no proof, she is sure that the Colonel won't say anything against her.

Next enters Count Ferson and Marie begins acting like a fool, and begins to daydream. These dreams are soon shattered though, when the next day, he announces to her that arrangements are being made for his marriage to another woman. Marie tries to be gracious, but ends up running away in tears.

Oscar confronts Ferson, angry that he told the queen of his wedding plans. He moans and groans about not wanting to be a traitor to the crown. Oscar leaves him with his sorrows and returns to her room to drown her own troubles in a glass of wine.

The next night the king waits futilely for his wife to join him. She has wandered into the woods to be alone, but happens to run into Ferson. She runs, but trips, and Ferson, running to her aid, soon has her in an embrace. Things get out of hand and hormones win over common sense.

EPISODE #19

Countess Polignac, ever striving to improve her position in life arranges to have Charlotte marry Duke de Guiche. He's a large, gruesome man with a taste for young girls. Charlotte faints in horror when her mother introduces her to the laughing, leering duke.

Countess Polignac tries to explain to Charlotte why she must marry old scum breath. Charlotte becomes hysterical, being only eleven, she doesn't feel that she is ready for marriage, especially to someone who terrifies her. She harbors a secret crush for Colonel Oscar, as well, and thinks that she should be given a chance to be with someone she "loves". Mom finally gets her calmed down and they resume getting ready for the evening's festivities.

At the ball, Oscar notices how withdrawn Charlotte is. As usual, Oscar doesn't dance, but listens to the gossip of the dancers. Soon she wanders out to the fountain where Charlotte has escaped and asks the child what is wrong. Charlotte throws herself upon Oscar, crying, and then pulling away, snatches away the rose pinned to her beloved Oscar's uniform and runs away.

The next morning Andre arrives at the de Jarjayes' out of breath. Oscar is just coming downstairs as he comes through the door. He asks if Rosalie is around and Oscar tells him that she is out riding. Thinking they are alone, Andre drops his news. Unfortunately, Rosalie is just coming up the walkway and overhears Andre tell Oscar that Martine Gabriele is the former name of the Countess Polignac, and that she is Rosalie's natural mother.

This news hits them all rather hard since the Countess is such a vile person, and Rosalie begins plotting to end the countess' reign of nastiness. While Oscar is training her men, Rosalie steals a gun and rides off to give the countess a little surprise.

Meanwhile, poor Charlotte is undergoing a horrible dinner party at Duke de Guiche's estate. She's wearing the rose she took from Oscar, and she tries to think of her as the adults all laugh and jeer at her.

The coach carrying the Polignac's home is held up by Rosalie. She persuades the coachmen to dismount by threatening them with her gun. She then takes the reigns of the coach and takes it to a more isolated area. Alone with the countess (Charlotte is asleep in the coach), Rosalie prepares to blow her away, but cannot pull the trigger.

Oscar and Andre appear out of the shadows and Oscar comforts Rosalie, and tells the countess that she was responsible for killing the woman who raised Rosalie. The countess realizes that Rosalie is her daughter.

Later, at the palace, the countess actually shows some signs of conscience as she cries over the memory of running over the peasant woman in Paris.

The next night everyone is busy partying in all of their finery. Charlotte begins to come downstairs and is accosted by the duke. He drags her upstairs to an empty room, enjoying her terror. With mock gentility, he takes her hand and kisses it.

This is all Charlotte can take. Her mind lost, she runs to the fountain and, while laughing hysterically, tries to wash away the duke's vile kiss. Then she makes her way to the roof of the palace (no, I don't know how she managed that). The entire court rushes out to scare in horror at the child preparing to kill herself. Charlotte gives a sweet speech asking for forgiveness and says that if she could be born again, it would not be as an aristocrat. Holding Oscar's rose overhead, she leaps to her death.

The countess is devastated. Rosalie is furious that she didn't kill the countess when she had the chance. She throws herself upon Oscar, sobbing (yes, this does happen quite a bit, but Oscar takes it like a trooper).

EPISODE #20

Ferson says goodbye to Marie. He takes his frustrations to Oscar who helps him out with a fencing session. He then rides off, leaving Oscar with some unresolved feelings of her own. She drags Andre out for some more fencing.

We have a brief interlude relating the oppression of the poor in Paris. Marie Antoinette is naively going about her business thinking that if she is happy, her subjects are happy.

Ferson returns to Versailles (He just won't learn), and the queen tries to ignore him. She goes to her chambers and summons Oscar. When Oscar arrives Marie becomes tearful (come on, Oscar, it just can't be worth it) because she hates hiding her feelings for Ferson.

Oscar promises that everything will be fine and succeeds in cheering up the queen. Oscar doesn't feel so hot though and rides off by herself to have a good cry. She returns home in the rain and her true friend, Andre, throws a cloak over her shoulders. Ah, why can't she see his feelings for her.

Ferson ponders his feelings for Marie. In the city, rumors of the count's and queen's affair are big news. Elsewhere, the French Revolution is heating up.

Oscar is upset that she hasn't been able to protect the queen from all of the gossip going around. Andre suggests that Oscar give the court something more interesting to talk about. Oscar chuckles, she has a plan that just might do the trick.

That night, everyone is giggling about Marie and Ferson. They are shocked when Oscar arrives, clothed in full dress uniform. The queen asks her if she is going to dance, and if so, will her partner be a gentleman or a lady. Oscar responds by asking the queen for the next dance. The shining couple makes the court forget about Ferson, who toasts Oscar and slips out unnoticed.

After the ball, Ferson stops Oscar's coach and thanks her foe what she did. He's decided to go fight in the war, it's best for all concerned. He rides away, leaving Oscar with unspoken feelings still inside of her.

EPISODE #21

Enter Archbishop Rohan and Jeanne Valoris. He is hopelessly in love with the queen and wants Jeanne to help him get on the queen's good side.

Jeanne doesn't actually know Marie, but tells the archbishop that she is a person friend of the queen's. She sees this as a perfect opportunity to improve her purse and so agrees to help him.

While riding on the beach, Andre, Oscar, and Rosalie run into Jeanne. Rosalie recognizes her as her sister. Using the archbishop's gold, Jeanne tries to bribe Oscar, but Oscar is uncorruptable and refuses the gold most emphatically. Jeanne is unconcerned, she has alternative plans.

Jeanne meets up with the archbishop and tells him that she has made it possible for him to write to the queen. He is ecstatic, especially when he receives a big kiss from Jeanne, which is supposed to be from the queen. He runs off to compose his letter, and jeanne wipes her mouth, pleased at Rohan's stupidity.

Of course Jeanne has kept the archbishop's gold for herself. She uses some of this money to pay a forger to create an "authentic" letter from the queen to the archbishop.

The archbishop is overwhelmed and donates a great deal of money to the "queen" as a sign of his loyalty. Plus he pays Jeanne as a token of thanks. Of course, all of the money ends up in the bottomless pockets of Jeanne and Nicholas.

The archbishop goes to the next ball, now sure that the queen loves him. Oscar is surprised and amused to see him. The queen is surprised and disgusted and returns to her rooms.

Hacked off, the archbishop confronts Jeanne, accusing her of betraying him. Very calmly Jeanne tells him that the queen cannot show her true feelings for Rohan in public. He is unconvinced until Jeanne tells him that she can arrange a private meeting for the two.

Now it is Nicholas' turn to need convincing. Jeanne is a resourceful woman though and has a Marie Antoinette look-alike stashed away in Paris. Nicholas is amazed, especially after he sees the girl dressed in clothes befitting a queen.

The archbishop rushes, in all of his finery, to his meeting with the "queen". The fake Marie plays her part perfectly, bestowing upon Rohan a rose as a sign of her affections. Before Rohan has a chance to pierce the disguise, Jeanne intervenes and shoos him off. Ah, but who should come tap-tap-tapping along but Oscar. Jeanne is fearless though, and puts her escape plan into effect.

First, she and Nicholas grab the fake Marie and make their way to the water. Jeanne takes a dagger from Nicholas, and waits for Oscar while Nicholas swims away with the girl clinging to his back. Jeanne meets Oscar, the dagger concealed under her cloak. Oscar is suspicious of Jeanne, but allows her to pass. Good thing. From the look on Jeanne's face, it would appear that she would have truly enjoyed disemboweling the good colonel.

Anime Musings

Guest Commentary by Tim Eldred

[In a recent issue of ANIMANIA, Tim Eldred printed an article that he had written on some of the new anime groups (including some of those that split off from the C/FO). In this article, he reported had several of these groups seemed to think it was important to unify anime fandom into one big organization. I considered the very concept silly as there are simply too many differing points of view for this to even be possible. I asked Tim what he thought of the concept and he sent me a fairly interesting reply in his last letter to me and said "If you can glean an article out of this, please do -- but I won't expect it." Well, perhaps not an article, but Tim's observations make for an interesting "Anime Musings" as I think you will see. Take it away, Tim...---RSS]

My Opinions on the groups trying to unite fandom? Speaking as someone who (for a very brief time) entertained the idea myself once, I can understand that there is a common set of discoveries and disappointments every active anime fan goes through before accepting the "true ways" we've come to know as concrete.

This fits into a theory I've had for a while which I call the anime generation gap theory. Consider this: at present, American anime fans can be divided into at least three major groups under the heading -- and philosophies -- of the program that inspired them to join the fandom.

Generation one was inspired by Speed Racer and Kimba then discovered the industry in the mid or late 70's. Generation two was inspired by Star Blazers and became active in the early 80's and Generation three came in after Robotech and is peaking today. (By peaking I refer to their discovery and assimilation of things outside Robotech to the point where it is supplanted as "the greatest show ever".)

Breaking this down to its most fundamental components, you can see the philosophy of those

programs echoed in the ideologies of those generations. To wit: Speed and Kimba, which were often offbeat and whimsical, inspired Generation one to behave more whimsically and enjoy the older and more obscure programs that the other generations seem to ignore (like 8th Man or Gigantor).

Star Blazers (or Yamato) was full of sentiment and drama, so Generation two was primed to enjoy the more serious and dramatic programs like Gundam or Ken or Votoms. Generation Two fans are often more adamant in their beliefs and more likely to hold disdain for the quick-and-dirty programs we've seeing today.

Generation Three was the Robotech generation. Speaking as a firmly-entrenched 2nd Generation fan, I view Tech as mainly flash and superficial storytelling, and most of the shows 3rd Generation fans went on to discover and call "their own" contained a liberal amount of surface-level stories — shows such as Dragonar, Borgman, and Zillion that offer an amusing diversion but lack much of the dramatic and sentimental "meat" of earlier programs. Thusly, most 3rd Generation anime fans are not at all serious about anything more than "flashy" type stuff and robots hitting each other. They are also younger and less experienced in what fandom in general needs and thinks.

Once you put all three of those generations together in the same fandom, the differences become as night and day. For my own part, I took over a whole platoon of 3rd Generation fans to form ANIMANIA and because of my 2nd Generation priming, I was able to wean them away from the "flash" shows and over to the more dramatic, more serious, more enduring ones from my "era."

There are, of course, bound to be a multitude of exceptions to these observations, but then, that's exactly what they are -- observations. After the number of conventions I've been to, I've had ample opportunity to do my "field research," and this seems to be how things stand in this neck of the woods.

Letters to the Editor

FROM THE GREAT VOID

Randall:
Some comments re the most current issue of CD. First, I'd like to second your remarks re dubbing "courtesies", especially the need for those receiving tapes to send a post card or letter letting the dubber know they arrived safely. We've had quite a bit of a problem here on occasion with the Post Awful losing packages, so I ALWAYS worry until I know that a package got through OK. (I've had far less problems with UPS...but I hear that depends on your location, too.) Another suggestion to help eliminate problems with packages going missing is to put an address label (not just your name and what you want on it) ON THE TAPE ITSELF. (I dunno about you, Randall, but I tend to get the sleeves the tapes go into mixed up, so putting info on the tape insures you get the right tape back whether the Post offal messes up or not...) I know I'd put address labels on some tapes I sent to Barb Edmunds. The P.O. there in Cheyenne broke open the envelope when she mailed them back, and only the fact that my address as well as my name were on the tapes (which by then were loose in a bin or something) insured I got them back at all!

Second, some corrections/additions for my Samurai Troopers article:

1) Toma's kanji is CHI: Wisdom/strategy.
2) Shuyu is called "Shu" (pronounced almost like "shoe") not "Fuun" as I'd listed.
3) The tiger's name is pronounced "Yaken" (transliteration is "Byakaen") and the kanji for it means "White Fire".
4) The first story line ends with #19; a new story line begins with #20. No sign of Sten yet, though... Argh! More info on Kaos and Arago's ages-long struggle is in #19, though. More details later?

Hope someone finds this helpful! I've more Samurai Trooper episodes in, so expect an update real soon now...

Pax,
Pat Munson-Siter, Ellsworth AFB, SD

[One of the reasons C/FO-San Antonio requires the requester's name and address on the tape is so that there is at least a chance that the tapes will get back to you if they are "found loose in the mail". (See, folks, there are good reasons for our rules...) This is, as you point out, a very good idea even if the dubber does not require it.

Thanks for the updated info on Samurai Troopers!---RSS]

TEXT AND PLOT NEEDED

Dear Randall,
Good Lord, it's almost time for the next issue to come out and I am just now responding to the last issue. Ah, well, better late than never, eh?

Probably my favorite article in this issue was the ZZ Gundam translation. Generally, I am not a big

fan of ZZ, but I do like Hamon Kahn (well, you know, she's one of those characters you love to hate) and enjoyed the insight given into her personality. I would like to see more. Thanks Vanessa Howle and T. Ryosuke.

I would also like to comment on the Abundi section. Generally, my first impression was of a Dirty Pair clone. The concept of a group of people working for an organization, two of them pretty young ladies with a habit of getting into trouble was very reminiscent of the WWWA and Kei and Yuri. I did like the art though and cannot make a fair judgment of the series without being able to read a complete story - I need some text and plot to help me with my final decision. I will be sure to pick up the series at my local comics store and give it a try. After reading a couple of issues I'll let you know what I think.

The articles on Dominion and Samarai Troopers were enjoyable. I had been shying away from Samarai Troopers, but after reading Pat Munson-Siter's article (and after finally seeing episode #1), I've developed a reluctant liking for it.

And finally, yes I did enjoy reading Masayuki Kitano's letter. So, some of the humor that seems so off the wall doesn't make sense to the Japanese either? That's a relief. I hate it when I think I've missed the point of something.

That's all for now, I've got to get a letter off to the General C/FO before the day is out. Take care.

Sincerely,
Lee Dunning, AZ

VANESSA MOVING

Randall,
Just a quick postcard to let ya know I'm moving --- as of November 1, 1988 my address is: 2716 30th Str SE #A373, Washington, DC 20020 --- I'll be in DC (parent's house) until I get an apartment. So please let the readers know (re any letters on the Abundi art in the October issue). I've also made the decision to join the C/FO and am interested in the Contributing Editor's job for manga and anime news.

Take Care!
Van Howle

[I hope I got that address right, the "A373" part could be "#373", I'm not sure! Information on joining the C/FO should have reached you before this issue does! If you want to be anime/manga news editor, be my guest - just send me current news regularly and the job is yours. Thanks.---RSS]

ANOTHER VOLUNTEER!!!!

Dear Randall,

Hi! My name is Robert Chantemsin, a new member. I greatly enjoy what the C/FO has to offer so far and I am deeply impressed by your massive dedication to the organization. I took all the stuff you wrote about becoming involved and helping to spread animation to heart and so here I am.

If possible, I would like to start a SIG or APA on Macross and other projects from Studio Nue. But I am just a novice and would appreciate any advice I can get. You'll notice that I'm also sending you artworks of Gundam ZZ and Led Mirage from Five Star Stories. Use them in Celluloid Diversions if you have room (please!), but their purpose is to give you some idea of what I can do (hopefully you'll like it). Again please help me with a Macross SIG or APA.

Another point I wanted to bring up are your publications. You mentioned that you're using the Apple IIe. I have a IIc and suspect that you're using Timeworks' PUBLISH IT! program. I also have it and am more than willing to help you type in articles or format an issue. I realize that the distance between us may present a problem but I'm willing to go to extremes if you want to do this. (Really, I'm a good typist).

Final note, I would like to participate in the C/FO's decision making. Should I just send $4.00 for C/FO-Communications or do I need your permission/approval? Please help as I am dying to become an active and useful member.

I would like to thank you for your time and your great efforts for the C/FO. I hope that we can both make it a great organization for years to come.

Yours truly,
Robert Chantemsin
153-34 78th Ave, Flushing, NY 11367

[It is always a pleasure to get a letter from a member who is willing to actually do something for the organization. I imagine that either a SIG or an apa on Macross would be of interest to many C/FO members --- so I have printed your address so that anyone interested in helping you get one started can write you. For assistance in getting started, contact the Eastern Representative, Paul Sudlow (write him at: SPO, Sewanee, TN 37374).

You are correct, we do use PUBLISH IT! to format this newsletter. The articles are typed into APPLEWORKS 2.0 and

them imported into PUBLISH IT! The schedule is so tight that their is not much you could do on a month to month basis. Occasionally I get a great article that requires a major amount of typing to enter (Lee Dunning's article in this issue is an example) and which therefore sits around for several months until I find time to type it into APPLEWORKS. If you'd be willing to handle this (perhaps four or five a year), it would be a great help and would speed the time between submission of a massive article and its use.

In regard to C/FO-Communications, any Full member can subscribe by sending a check (payable to the Cartoon/Fantasy Organization) for $4.00 to the main address along with a neat note clearly explaining what the money is for and giving your full name and address. Prior permission is NOT needed.

Thanks much for the kind words and excellent art. But thanks even more for making specific offers to help out - we need all the help we can get - especially in 1989 as myself and a couple of other club officers are going to be moving, house-hunting, and job-hunting and without a lot of real help from the membership, the club may come to a standstill for a few months next summer while all this happens!---RSS]

ANNUAL READERSHIP SURVEY RESULTS

by Randall Stukey and the readers

We received a total of 65 responses to the 1988 Annual Readership Survey. Which means about 36% of the readership responded. Last year we had a 33% response rate, so this is a slight improvement. While receiving a response from 36% of the readership would amaze most professional publications (who are lucky to get a 10% response rate), it still disappoints me - I am used to seeing at least a 50% response rate from such surveys in other fanzines I have edited over the years!

In this article I am going the present (and make a few comments on the results of this survey. Before we get into the actual results section by section, let me explain what the number you see will mean. The RATE column is the average of the 1 to 10 ratings, it does not appear for the multiple-choice questions. The NR column lists the number of people who responded (with something other than a zero) to the given question. The PERC column appears for the multiple-choice questions and gives the percent of the people responding to the question who selected the given response. Certain sections are handled differently or contain additional information --- explanations for these specials will be given as they occur.

Ratings of Regular Columns/Features	RATE	NR
Major Articles	8.79	62
Short Articles	8.13	63
Features/Articles (cont)	RATE	NR
Anime Fandom Newswire	8.05	64
Vaunda's Notes from Japan	8.02	53
The Manga Front	7.49	61
Anime Musings	7.48	63
C/FO-SA Schedule/Synopses	7.30	57
Anime-Related Fan Fiction	7.15	55
Monthly Notes	6.74	58
Anime Trading Post	6.74	46
Editorial Mutterings	6.71	63
Letters to the Editor	6.63	60
C/FO Suggestion Box	6.57	51
Wishful Thoughts	6.51	35
What is the C/FO?	6.30	56
C/FO-SA Chapter Notes	6.30	56
Publication Information	6.11	56
Legal Stuff	6.00	55

Many people requested that the page 1 information ("What is the C/FO", "Publication Information", and "Legal Stuff") be dropped as it is a waste of space. Unfortunately, the "Publication Information" is almost mandatory and the "Legal Stuff" section contains information that we are required by law to print to copyright the newsletter and to protect the newsletter and its staff from lawsuits. I print the stuff as small as I can, but it has to stay if we are going to publish the newsletter at all!

Ratings of Major Articles	RATE	NR
Gatchaman Overview booklet	8.65	31
Genesis of the Giant Robots article	8.11	53
Hokuto no Ken (Part II) booklet	8.10	30
Heavy Metal L-Gaim Overview	8.10	50
Zillion Overview booklet	7.56	45
Srungle Overview article	7.44	45

Despite the fact that Major Articles received the highest rating of any regular feature, readers seem to only bother to read those on series that already interest them! If this is true, some readers are doing themselves a major dis-service because you cannot really decide if you like a show until you have some idea what is going on.

Ratings of Various Fanzines

[The following section is handled much differently. Each magazine was assigned an Average Rating (AVER) found by averaging the average Content, Format, Schedule, Value, and Response ratings given by their readers. This value was used to order the magazines from best to worst. The average values for Content (C), Format (F), Schedule (S), Value (V), Response (R), and Overall (O) determined from the 1 to 10 ratings assigned by the readers are listed on the line following the magazine's name.

As there was a great variation in the number of

people who rated the different zines, the zines have been placed in three different groups. Group I zines were rated by more than 15 people and the ratings can be therefore considered fairly reliable (statistically). Group II zines were rated by 10 to 15 people and their ratings should be taken with a heavy dose of salt - they are probably in the right ballpark. Group III zines were not rated by enough people to give a result that is anywhere near statistically reliable and their ratings are not really worth printing.]

GROUP I RATINGS (RELIABLE)

Ratings of Various Fanzines	AVER	NR
CELLULOID DIVERSIONS	8.3	62
C:8.3 F:7.8 S:9.0 V:8.2 R:8.2 0:8.5		
ANIMAG (professional)	7.1	51
C:8.1 F:8.4 S:5.8 V:7.8 R:5.5 0:7.6		
NEW C/FO BULLETIN (C/FO clubzine)	7.0	34
C:7.7 F:7.1 S:5.5 V:7.0 R:7.2 0:7.0		
NOVA (EDC clubzine)	6.9	17
C:7.5 F:7.1 S:5.8 V:7.1 R:7.5 0:7.5		
ANIME ZINE (semi-pro)	6.7	38
C:7.8 F:7.3 S:4.3 V:7.3 R:6.6 0:7.1		
ANIME JOURNAL (semi-pro)	6.0	29
C:6.7 F:5.8 S:4.7 V:6.3 R:6.3 0:6.3		
BOOKS NIPPAN AFC NEWSLETTER	3.9	23
C:4.6 F:4.3 S:2.6 V:3.7 R:4.1 0:4.1		

GROUP II RATINGS (SOMEWHAT RELIABLE)

Ratings of Various Fanzines	AVER	NR
SDF-FILES (SDF-Fort Worth Clubzine)	8.2	11
C:8.1 F:7.8 S:8.5 V:8.4 R:8.3 0:8.3		
THE ROSE (Anime Hasshin clubzine)	7.4	13
C:7.0 F:6.2 S:8.2 V:7.8 R:7.7 0:6.9		
OUT OF THE CHAOS (D.A.I. newsletter)	7.0	11
C:7.2 F:6.4 S:8.7 V:7.7 R:5.2 0:7.3		
PANIME'S IMAGE (Panime clubzine)	6.8	13
C:7.7 F:6.9 S:6.1 V:7.0 R:6.4 0:6.8		
WHISPERS OF ISCANDAR (EDC NL)	6.6	12
C:7.2 F:6.7 S:5.1 V:6.8 R:7.2 0:7.1		
ANIMATO (semi-pro)	5.2	10
C:5.8 F:5.5 S:4.9 V:4.8 R:4.9 0:5.3		

GROUP III RATINGS (NOT RELIABLE)

Ratings of Various Fanzines	AVER	NR
ANIMANIA	8.4	6
C:8.0 F:8.7 S:8.5 V:8.6 R:8.2 0:8.5		
ANIME NO SHIMBUN (JAN newsletter)	7.5	3
C:7.0 F:6.7 S:8.0 V:8.5 R:7.5 0:7.3		
CLUB ANIME NEWSLETTER	6.7	7
C:8.6 F:8.0 S:3.9 V:7.4 R:5.9 0:8.3		
SNOW JOB (Rising Sun clubzine)	6.5	4
C:7.8 F:7.0 S:5.3 V:5.5 R:7.0 0:7.0		
C/FO-ATLANTA NEWSLETTER	6.3	8
C:5.9 F:5.2 S:6.6 V:7.0 R:7.0 0:6.9		
JAM (Club Anime West Newsletter)	6.0	7
C:6.4 F:6.4 S:5.4 V:6.4 R:5.1 0:6.1		
MACROSS FAN CLUB NEWSLETTER	6.0	4
C:6.5 F:5.8 S:3.8 V:6.2 R:7.5 0:5.8		

Ratings of Various Fanzines (cont)	AVER	NR
ANIMAGIC MAGAZINE (Anime Zanai)	5.7	2
C:6.0 F:5.5 S:7.0 V:5.0 R:5.0 0:6.0		
GET ANIMATED (semi-pro)	4.8	5
C:6.0 F:4.6 S:4.2 V:5.2 R:3.8 0:5.6		

For comparison purposes, here are the ratings given the Group III zines last year: Celluloid Diversions: 8.5, Animag: 8.5, New C/FO Bulletin: 7.2, NOVA: 6.2, Anime Zine: 6.7, Anime Journal: 6.7, BNAFC Newsletter: 4.1. (Last year's rating only included an "overall" rating so these can best be compared to this year's Overall category.

If you check the ratings in the Schedule and Response categories, you will see what brought the AVER rating of many otherwise excellent publications down. For a newsletter to be successful, readers seem to want it to come out pretty much on schedule and to respond to the desires and interests of the zine's readership as much as it is able to do so.

Article Mix in CD	NR	PERC
About Right	46	74.2%
Too much humor	2	3.2%
Too little humor	7	11.3%
Too many short articles	5	8.1%
Too many long articles	2	3.2%
Total Number of Responses	62	

Most of you (a whopping 74%) seem to be happy with the current mix of articles in CD, but a number of you seem to think that there is not enough humor in the publication. (Sorry about that, but the editor doesn't have a humorous bone in his body, so if you want humor, you'll have to submit it.)

How do you obtain your issues?	NR	PERC
I subscribe	55	87.3%
I trade for my newsletter	2	3.2%
I receive contributor's copies	5	7.9%
I read it reprinted in ???????	0	0.0%
They just appear in my mailbox	1	1.6%
Total Number of Responses	63	

No real surprises here. Most of you subscribe. I was very disappointed not to receive more responses from those I trade with - another editor's opinions are always welcome!

CD Coverage Ratings

[Here readers were asked if they wanted to see more or less of the various categories that we have been or could be including in the CD. The number in parentheses after the category name is the number of people who responded. The four numbers on the same line as the category name are the number of people who wanted coverage increased (INCR),

coverage kept the same (KEEP), coverage reduced (REDU), and wanted no coverage at all (DONT) respectively. Immediately under these raw figures (on the next line) are the percentages these numbers are of the total.]

	INCR	KEEP	REDU	DONT
CURRENT ANIME (63)	36	27	0	0
	57.1%	42.9%	0%	0%
OLDER ANIME (63)	31	28	4	0
	49.2%	44.4%	6.3%	0%
TRANSLATED MANGA (63)	31	28	4	0
	49.2%	44.4%	6.3%	0%
UNTRANSLATED MANGA (62)	44	10	3	5
	71.0%	16.1%	4.8%	8.1%
ANIME NEWS (62)	40	22	0	0
	64.5%	35.5%	0%	0%
MANGA NEWS (63)	25	38	0	0
	39.7%	60.3%	0%	0%
C/FO-SA MATERIAL (62)	4	46	10	2
	6.5%	74.2%	16.1%	3.2%
ANIME ROLEPLAYING (60)	23	7	10	20
	38.3%	11.7%	16.7%	33.3%
JAPAN LIVE ACT TV (62)	17	10	12	23
	27.4%	16.1%	19.4%	37.1%
TAPE TRADING INFO (63)	17	44	1	1
	27.0%	69.8%	1.6%	1.6%
NON-JAPANESE ANIME (62)	15	32	9	6
	24.2%	51.6%	14.5%	9.7%
HUMOR (62)	21	29	9	3
	33.9%	46.8%	14.5%	4.8%
FAN FICTION (57)	17	32	2	6
	29.8%	56.1%	3.5%	10.5%
C/FO NEWS & INFO (61)	4	53	4	0
	6.6%	86.9%	6.6%	0%
NEWS/INFO-OTHER (63) ANIME CLUBS	42	14	3	4
	66.7%	22.2%	4.8%	6.3%
C/FO CHAPTER/ (61) AFFILIATE NEWS	22	19	8	12
	36.1%	31.1%	13.1%	19.7%
SF/F IN GENERAL (61)	17	15	10	19
	27.9%	24.6%	16.4%	31.1%
INFO-JAPAN/ (61) JAPANESE CULTURE	34	13	4	10
	55.7%	21.3%	6.6%	16.4%
LETTERS TO EDITOR (61)	11	47	3	0
	18.0%	77.1%	4.9%	0%

The most-requested items for an increase in coverage are Untranslated Manga (71% would like to see more), News and Information on other anime clubs (66.7% would like to see more), Current Anime (57.1% would like to see more) and Information on Japan and Japanese Culture (55.7% would like to see more. We would be happy to publish more articles on Untranslated Manga, Current Anime and on Japan and Japanese Culture, but we can only publish what we get! (But I'll give such articles the highest priority for publication when we do get them!) I find the request for news and information on other anime clubs interesting - it seems to be saying that these other clubs are not doing a very good job of getting their information out themselves. However, I will be happy to print news from other anime clubs that I consider of general interest to the readership under TWO CONDITIONS:

1) said news must be sent to CD in press release format and must be signed by an elected officer of the club.

2) the club in question must certify in writing that it does not allow for-profit video dubbing among its members or between its members and others. (That is that it does not knowingly accept for-profit dubbers and those who deal with for-profit dubbers as members.)

To be honest, I have offered both the EDC and SDF-Fort Worth this opportunity before and the response has always been "we don't have time" - I imagine that will be the response of most other organizations as well. After all, if they had time to send us the information to print, they'd probably have the time to get it out directly to their members!

While Anime Roleplaying, Japanese Live Action TV shows, and SF/F in General had large numbers wanting no coverage, they also had large numbers wanting increased coverage. All three will probably see occasional coverage as over one-fourth of the readership wanted increased coverage in all three cases. Those of you who do not want to see these things will just have to remember than a good number of others do want to see these things covered.

Getting money's worth from CD?	NR	PERC
All the time	21	32.8%
Most of the time	28	43.8%
Some of the time	5	7.8%
Once in a while	1	1.6%
Almost never	0	0.0%
Do not subscribe	9	14.1%
Total Number of Responses------	64	

EIGHTY-NINE PERCENT of those actually paying cash for their copies of CD either get their money's worth all the time or most of the time! Figures like these warm an editor's heart....

Are you willing to pay more for Laser Printing?	NR	PERC
Very Important (pay up to $24)	0	0.0%
Look Nice (pay up to $12)	10	15.9%
Not worth it	43	68.3%
Would not renew	10	15.9%
Total Number of Responses-------	63	

As expected, very few people think that laser printing would be worth the extra dollars, so we will not be spending the money on it!

Current General C/FO Status	NR	PERC
Regular, Full, or Staff Member	51	79.7%
Associate Member	2	3.1%
Not Member, but have been in past	4	6.2%
Have never been a member	7	10.9%
Total Number of Responses--------	64	

No real surprises here. 89% of the people responding either are or have been general C/FO members. The percentage of general C/FO members is up 18.8% from last year's 64%.

If not member, why not?	NR	PERC
Cannot afford to join	4	57.1%
Will not sign membership statement	0	0.0%
Local Group fills all my needs	3	42.9%
Heard bad things about the C/FO	0	0.0%
Total Number of Responses--------	7	

No real surprises here either, but 4 non-members did not answer the question at all.

Anime Club Ratings	RATE	NR
SDF-Fort Worth	8.1	11
C/FO (member-centered)	7.8	57
Anime Hasshin	7.8	15
EDC (no longer para-military)	7.1	15
Panime	6.6	8
Denver Anime International	6.3	6
C/FO (chapter-centered)	6.1	42
Japanese Animation Network	6.0	1
AAJA	5.8	6
Boston Japanimation Society	5.3	3
Starblazers Fan Club	5.2	4
Macross Fan Club	5.0	4
Books Nippan Animation Fan Club	4.3	23
EDC (para-military)	4.2	10
JASFA	4.0	1
Robotech Fan Club	3.0	2
Robotech Defense Force	2.1	15

First of all, a total of 57 people answered this question, so the rating of any club with less than 9 responses is probably meaningless and the rating of any club with less than 14 responses should, at least, be considered somewhat suspect!

The major news is how America's two largest anime clubs shot up in the ratings. On last year's survey, the C/FO rated a mere 5.0 (it now rates a 7.8). Last year, the Earth Defense Command (EDC) was rated only 4.5 (compare to this year's 7.1). Both of these clubs have undergone major reorganizations in the last 18 months --- these reorganizations have apparently done much to improve these clubs in the minds of those responding to the survey.

Taking a closer look at the two figures for the C/FO produces some very interesting results. As most people know, California was the hot bed of opposition to the C/FO's change from a chapter-centered to a member-centered organization. The above figures give the results from both current members and those who are no longer members, when you limit the responses to only those who are current C/FO members you get the following:

	RATE	NR
C/FO (chapter centered)	6.1	36
C/FO (member centered)	7.9	52

And when you look at all C/FO members who do not live in California, you get the following:

	RATE	NR
C/FO (chapter centered)	5.8	29
C/FO (member centered)	8.1	44

Finally, when you look at the responses of our California members, you see that they have a completely different point-of-view on things:

	RATE	NR
C/FO (chapter centered)	7.6	7
C/FO (member centered)	6.8	8

C/FO Goals

[Only the responses of current C/FO members were counted here! The survey ask the eight possible goals for the C/FO be ranked from 1 to 8 (from most important to least important). AVER is the average of the ranking given to each goal by the C/FO members responding. RK is rank order of the goal (determined from those averages).

C/FO Goals	AVER	RK
Inform general public on animation	3.8	3
Get more chapters/affiliates	5.0	5
Lobby to get more anime on the air	3.3	2
Provide info to members	1.9	1
Run national anime/manga convention	5.1	6
Set up video library for members	4.0	4
Set up animation/manga BBS	5.9	7
Unify anime fandom	6.9	8

Providing information to members through publications is the most important goal by far in the opinion of the membership. This should not be surprising to anybody. The only real surprise in these ratings is the high ranking that setting up a video library gets (considering only the members outside of California, this moves up to 3rd!). The board really has no workable idea how this could be done any more than we have any workable ideas for

how we could lobby for better anime in an effective manner. The board would be interested seeing in WELL-THOUGHT out proposals that plan for the worst possible case!

Replace Staff membership w/points	NR	PERC
Reject idea/Keep Staff memberships	14	28.0%
Adopt points	19	38.0%
Adopt points & give for local stuff	17	34.0%
Total Number of members responding-	50	

Again, only the responses of current general C/FO members are being considered. 72% of those responding favor the idea of replacing staff memberships with a point-based system that could reward all members for their general C/FO activities. Based on this overwhelming approval, an amendment to the C/FO bylaws to abolish Staff memberships and enable the board to establish a point-based system has been introduced and will be voted on by the Board in early December.

Are Chapters/Affiliates Needed?	NR	PERC
Both are important	45	88.2%
Keep chapters, drop affiliates	1	2.0%
Keep Affiliates, drop chapters	1	2.0%
Drop both Chapters and Affiliates	4	7.8%
Total Number of members responding-	51	

Only the responses of current C/FO members are being considered here. Most members (almost 90%) responding seem to feel that both chapters and affiliates are important and should be kept as part of the C/FO.

Tape Library Proposal	NR	PERC
Do not like idea	13	25.0%
Like but would/could not donate	19	36.5%
Like, would donate $30	14	26.9%
Like, would donate $60	6	11.5%
Total Number of members rpdg	52	

Only the responses of current C/FO members are being considered here. This was a proposal to set up a donation fed video library. As only 38.4% of those responding like the idea enough to say they would be willing to make a donation, the idea is pretty much dead. (The fact that every C/FO board member responding to the survey checked "Do not like idea", does not speak well for its chances either.)

Board Member Ratings	RATE	NR
Randall Stukey (Chairman)	8.1	42
Pat Munson-Siter (Vice-Chairman)	8.7	33
Ray Elliott (Finance)	7.6	26
Ann Nichols (Operations)	7.6	20
Barbara Edmunds (Activities)	7.9	21
David Merrill (Publications)	7.7	23
Paul Sudlow (Eastern Rep)	7.7	14

Again, only the responses from current general C/FO members have been included. As you can see most members think the current members of the C/FO Board of Directors are doing a very good job.

The Chairman's rating is especially interesting as it is very high despite a number of southern Californians who rated him a "1" or a "2" because of their opposition to the member-centered reorganization and one member who rated him a "1" because he was required to prove that he was not selling tapes for profit before he could obtain tape dubs from C/FO-San Antonio! (Looking at just the California responses, the Chairman only rates a 5.0, but looking at only the responses from outside of California, the chairman rates an 8.7...)

Anime Mail-Order Company Ratings

[The RATE is based on the average Overall Rating given to the company by those using it. The Speed (S), Value (V), and Response (R) rating averages are given on the line below the company's name. A couple of companies where only rated on Response and Overall (generally a "1") by people who had written in for catalogs or ordering information and had never gotten a response, while other people who had actually been able to order from them rated all four characteristics.)]

Anime Mail-Order Company Ratings	RATE	NR
ANIME ZONE (MINSTREL PRESS)	5.3	14
S:3.9 V:7.0 R:5.4		
BOOKS NIPPAN	5.4	32
S:4.7 V:5.5 R:4.5		
KENSINGTON GARDENS	7.3	6
S:7.8 V:7.2 R:7.5		
KIMONO MY HOUSE	4.7	3
S:6.5 V:7.0 R:5.0		
MELODY RECORDS	3.0	3
S:5.5 V:8.5 R:2.3		
NIKAKU ANIMART	9.7	10
S:9.8 V:9.5 R:9.6		
PONY TOY-GO-ROUND	8.0	4
S:8.2 V:7.2 R:6.0		
WYVERN WEB GRAPHICS	5.0	17
S:4.2 V:6.2 R:4.0		

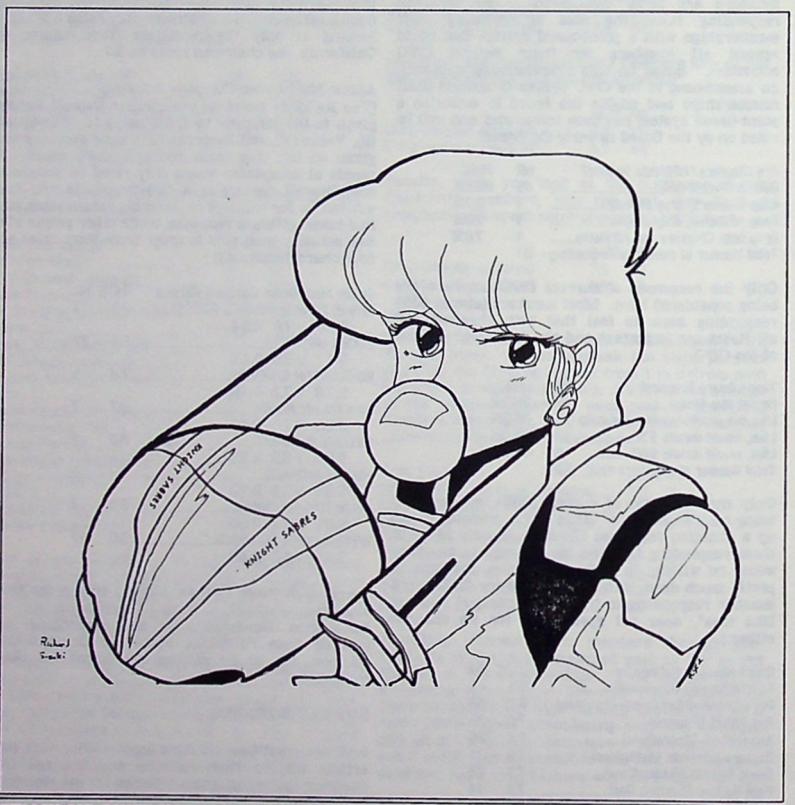
Based upon these ratings, I would only order from Nikaku Animart, Pony Toy-Go-Round, or Kensington Gardens! No one responding had ordered from Forbidden Planet or One-of-a-kind Cartoon Art so no ratings are listed for these companies.

SURVEY WINNERS

And now what you all have been reading this long article for, to find out who won the two free one-year subscriptions. Before I get to that,

however, let me list the people who received an extra issue for getting their reply in quickly: Sarah Still, Gene C. Chin, Richard Wills, Jim Reddy, Richard Andreoli, Tom Hamilton, John Wilson, Charlie Horne, Scott Grossman, Mark Kobayashi, Scott K. Jamison, Wifredo Segarra, Greg Pugh, Stephen Cherry, Rob Towner, and Gary A. Weir. Last, but not least, the winners of the two free one year subscriptions are Richard Andreoli and Susan Houston. Congratulations to our winners and a big thank you to everyone who sent in a survey. How about a 50% response rate next year??

[A note to our winners: your additional issues may not show up on your mailing label for this issue, but they should by the December issue! If you did not see a change on this month's label, please wait and check your December label BEFORE writing in an asking for a correction! (Those of you who choose to complain anyway will simply have your winnings canceled!)]



C/FO-SAN ANTONIO SECTION

NOVEMBER MEETING SCHEDULE AND EPISODE SYNOPSES
November Meeting: November 13, 1988
at the Winston Apartments' Club Room on Sir Winston Drive

Times are approximate

1:00 - 1:30	Dragon Ball
1:30 - 2:00	Mobile Suit Gundam #12
2:00 - 2:30	Urusei Yatsura
2:30 - 3:00	Gatchaman II #10
	C/FO-SA Executive Board Meeting
3:00 - 3:30	Aura Battler Dunbine #2
3:30 - 4:00	C/FO-SA Business Meeting
4:00 - 4:30	City Hunter #21
4:30 - 5:00	Saint Seiya #17
5:00 - 5:30	Hokuto no Ken #105
5:30 - 6:00	Votoms #30
6:00 - 7:00	DINNER BREAK
7:00 - 9:30	Be Forever Yamato (Subtitled)
9:30 - 10:00	Lupin III Part III #???
10:00- 10:30	Dirty Pair #17
10:00 - ??:??	Requests

Suggested Donation:
C/FO Members - $1 Non-C/FO Members - $2

GUNDAM #12: "Menace from Jion"
by Ray Elliott

This episode begins just as the funeral for Garma about to start. Degin Zabi should be there, but he is listening to the last recorded message Garma sent - he is still having trouble accepting the fact that Garma is dead. Kishiria appears and tells him that he has to go to the funeral as the people will be expecting him. He reluctantly goes fulfill the duties of state.

Meanwhile, back on Earth, Ranba Ral and his wife Hamon are taking their transport, the Zangibal to the last known position of White Base. Their mission: it's destruction. After listening to a briefing on the Federation ship, they realize that they will have to be careful if they are not to repeat Garma's mistake.

Although, repairs have been completed on White Base, the strain of the entire situation is beginning to wear down Bright - he snaps at the kids and finally simply collapses in his room. Unfortunately, rest is not to be his, as the Zangibal has been sighted. Meanwhile, back on Side 3, Kishiria orders an investigation into Garma's death.

Bright orders White Base into a thunderstorm in an attempt to lose the Jion pursuit. Iserina's death is bothering Amuro's conscience as he watches the storm. Bright is forced to order White Base to land when the engines begin to fail and forced to depend on the ship's ECM to protect them from detection. Ryu Hosei has quite a time waking up Amuro and getting him into the Gundam. By this time, White Base has been sighted and Amuro still seems to be in some kind of daze. Bright has a fit when Ryu tells him about the problems with Amuro. Saylah was going to try to talk to him, but Bright - at the end of his rope - orders him to be launched, dazed or not!

Being forced into battle does snap Amuro out of it. Which is good because Ranba Ral is a good mobile suit pilot. The two sides fight a protracted battle which basically ends in a draw (with both Amuro and Ral having to be more or less rescued by their respective sides). The Zangibal escapes by blinding the crew of White Base with flares. White Base heads out over the Pacific.

The last thing we see is everyone listening to a broadcast of Giren's speech at Garma's funeral. He calls for vengeance against the brutal Federation for Garma's death and calls for the war - which had been a war seeking independence from Earth - to become a war to conquer the Earth. The crowd at the funeral goes wild, shouting "Victory to Jion!" and the crew of White Base realize that the worst may be yet to come.

LUPIN III Part I #5
by Ray Elliott

Goemon is practicing his swordsmanship while Lupin and Jigen watch. Then they go back to Goemon's house to talk. While they are there, Goemon gets a note and leaves. Lupin discovers Fujiko and tries to find out why she is there.

When Lupin and Jigen leave, they find their way blocked by a sign and Goemon. They manage to dodge Goemon's sword and get out of the house. Once outside, Lupin uses a small hand-held flame thrower (like the one the crook in Part I #2 used on

him) on Goemon. Goemon, however, causes Lupin to get caught in a backlash effect and both get burned.

Next, we see Lupin recovering in bed. Lupin and Jigen talk about another person (and we see his picture). The scene jumps to scene of the person they were discussing testing Goemon and we find out that this person was Goemon's teacher. He tells Goemon that Lupin is bad and must die. Meanwhile, Fujiko is telling Lupin that Goemon attacked her and wants Lupin to avenge her honor. Lupin goes to a construction site where Goemon is waiting for him.

They are thus both primed to fight when they meet, but the fight has barely begun when Goemon's teacher fires at them with a mortar. Later, he pays Fujiko a huge diamond for her part in getting the two together (it seems he wanted to kill Goemon). Unfortunately, Goemon hears every important word he says.

Goemon's teacher senses that Goemon is under the floor of the house and uses Fujiko to make his escape in a hot air balloon. He gloats at Goemon, who is now on the roof, as his balloon rises. Lupin, however, fires at the balloon and it explodes.

Goemon chases Lupin atop cars on the freeway causing a major accident. Lupin gets away (of course) and the episode ends with Goemon thinking to himself.

[My impression of this episode is that Goemon was not a part of Lupin's group at this time, but decided to become a part of the group later because of this---RE]

VOTOMS #30
by David Stowell

In the last episode, Fyana was grabbed by Ypsilon while the Love Boat was crashing on Sunsa. She made a getaway, but things were lookin' pretty ugly when Chirico decided to show it ain't smart to give a Tough Guy's woman a hard time. It was what you might call a case of "her boyfriend's back and you're gonna be in trouble" (which is what Barbara-Ann Sluggo started singin'. The big Robots-of-Death scene ended with a face-off on top of the Love Boat. This episode starts off with a toe-to-toe slugfest between Superbrat in his Strikedog (with his henchlings in Standing Turtles) vs Chirico and Fyana in their Scopedogs.

In space, Ypsilon's friends are monitoring him while navigatin' the junk yard floating around Sunsa. There's more Rollerskatin'-Robots action, as rockets get sprayed all over the place and Fyana manages to take an arm off of Superbrat's armor before heading inside. When Chirico's gun runs out of ammo, he makes a nice hand off to one of the Turtles, then sort of taps another out with a little poke in the scopes. While this is going on, Fyana keeps movin' on inside the ship, splattering Turtles all around. She finally hops out of her Scopedog and makes for the control room.

Chirico keeps the one on top busy by makin' like an up-close and personal Turtle-grinder. He's doing some recreational surgery on one Turtle when Bratty sneaks up behind him and knocks him over a ledge at the back of the ship. When Bratty and friends hop down to stomp his face, things start to look bad. With Fyana watching on a screen, Chirico hops off the ship. Superbrat thinks it's real funny as he jumps after hum. Funny, that is, until Fyana fires up the engines. We get another good armor-shredding scene as Bratty and friends pass through the exhaust. Of course, Ypsilon survives and Ham-n-Spam have to spend some time puttin' him back together.

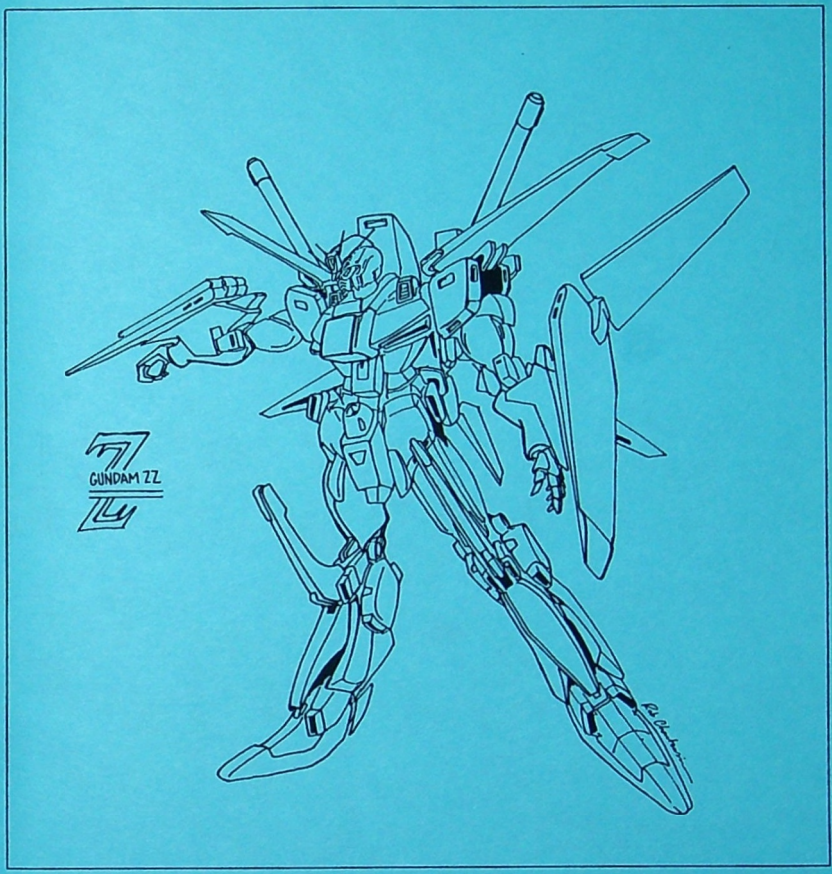
While Ypsilon's gettin' glued back together, Chirico and Fyana start workin' on the ship. As they're workin', Chirico gets blowed off the ship and spends a little time swingin' around and havin' flashbacks until Fyana helps him out. It's a real romantic touch, kept from turning into mush by the arrival of a drop ship full of Turtles.

When the Turtles spew out, Chirico and Fyana are in the control room, ready to give'm a nice welcome. Using booby traps and such, the kind of "reach out and touch someone." In space, Ypsilon's friends bushwack the nearby Balalant ship and paste it good as Bratty and friends make it to the control room on the Love Boat. Chirico and Fyana are gone and a clock is countin' down. Fyana and Chirico have suited up and scooted --- leaving the ship in a van. Bratty figgers out that he ought to be doin' likewise. The ship explodes as Chirico and Fyana ride off into the distance. They meet what look like some not-so-friendly locals as the episode ends.

CHAPTER NOTES

SAN ANTONIO FAN FAIR: San Antonio Fan Fair was a success. According to Larry Lankford of Bulldog Productions, there were about 600 attendees which is great for a San Antonio convention, especially one held downtown. Next year's SAFF will be held in June (probably at the same hotel).

The video room was a great success thanks to the efforts of the video room staff (Robert Gibson,



David Stowell, Chuck Blades, Sarah Still, and myself) and the assistance of other C/FO-SA members (especially Steve Krueger who not only made signs but watched the video room during Crusher Joe so I could finalize the Dallas party plans with Larry and Judith)! Thank you one and all. (And special thanks to Larry Lankford for bringing his big screen TV down from Dallas for our use!)

CHRISTMAS PARTY? Do we want to have a Christmas party like we did last year? If so, we'd better start planning one!

All for this month!

Randall S. Stukey
Chapter Executive

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